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In the Spring of 1961, tests were administered to seventh grade students to allow homogeneous grouping by creativity with little regard for intelligence quotient and achievement. In the second year the tests were refined and a second group of creative students was formed. In 1963, fifth grade classes were set up in addition to a third seventh grade class. Tests for the second grade were planned and administered successfully using teacher rating and parent rating as a third factor.

Teachers felt the program to be highly successful and thought understanding and motivation of the children to be important. Many sources are quoted in a series of short statements about creativity in general.

A final essay makes suggestions for identification of creative children and teachers through tests and ratings. Proper treatment of the creative child can be aided by putting him in a class with a creative teacher.

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A Summary of . . . .

The Sutherlin Program

for

CREATIVE STUDENTS

. . . . An Experimental
Program in Identification
and Educational Methods

Compiled by

Richard Scott
Principal
Sutherlin J. H. and
East Elementary Schools
Sutherlin, Oregon

October, 1962
Revised March, 1963
Revised May, 1963
Revised September, 1963
Revised May, 1964

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THE CHALLENGE

. . . . . .

"We are all challenged with the problem of bridging the gap between research findings and educational practice. Today there is scanty assurance that what is known through research will quickly -- or ever -- be applied in the classroom, though there is a great and immediate need for doing so. The best illustration for this need is the area of creativity, where new and exciting research findings pose many novel challenges to education."

. . . Calvin W. Taylor
Professor of Psychology
University of Utah

The Instructor, September, 1963

. . . . . .

THE SUTHERLIN PROGRAM

In the spring of 1961, the Sutherlin program of identification and grouping of creative students was conceived and planned with special encouragement from Dr. Paul Torrance of the University of Minnesota and Leland P. Linn, then superintendent of schools of Sutherlin.

With the humble beginnings of a small experimental program, it was the keen interest of and inquiries from educators throughout the state of Oregon that stimulated continued refinement and growth of the program.

Perhaps the "explosion" of interest in the Sutherlin program must be credited to staff members of the O.E.A. -- Dr. Henry Osibov and Dick Barss in particular. It was Dr. Osibov who arranged for the program to be presented at the 1963 Oregon Education Association Research Conference in Portland and who issued follow-up brochures and the research summaries of the program. Mr. Barss was generous in giving space for articles on the program in the Oregon Education News and the Oregon Education Journal.

In Sutherlin we have had telephone calls, letters, requests for compilations, requests for speeches and visits from educators and other interested persons in Seaside, Oregon City, Hood River, Roseburg, Portland, Medford, Myrtle Creek, Winston-Dillard, the California Testing Bureau, Garibaldi, Monmouth, Rockaway, Gilchrist, Redmond, Klamath Falls, Paynesville, Minn., Milwaukie, Wis., Glide, Waldport, Lebanon, Tillamook and others.

The program itself was predicated on the idea that since creative youngsters, by and large, were a disturbing influence on the less creative and that there often was a feeling of isolation and frustration in the heterogeneous classroom, why would they not find better educational "pasture" in a homogeneous grouping of their own kind? We sought to couple this with teachers interested in the particular kind of intellectual makeup that sets these students apart from the rest.

In the spring of 1961, the first attempt was made to identify these students through a test based on research in the field and given a "nod" of approval by Dr. Torrance. As a cross-check, a compiled criteria for teacher rating was used. This identification method was followed by grouping of students high in creativity within a single seventh grade class at Sutherlin Junior High School.

Much was learned that first year (see Oregon Education Journal, December, 1962). The teachers found a noticeable and marked difference in the class. They found failure with methods which were successful in other classes and successes with "departure" type classes. They found the challenge of questions "from left field" as these students reacted to a setting in which they felt free to express their "different" ideas and feelings.

With some evaluation and much encouragement at the end of the year (i.e. - the top creative student not only became highly accepted but during the year doubled the achievement record of her best year in school prior to this time) it was decided to continue the program.

The test and teacher rating criteria were refined and a second year of grouping at the seventh grade level was begun with teachers putting to practice some of the ideas arising from their year's experience with this group.

(Much credit belongs to the teachers who have worked in the program with the fluidity to face the challenge of an uncharted path and to offer ideas which have pointed out refinements and courses to be taken in the future. Three of these teachers -- Mrs. Alice West, Mrs. Genevieve Murphy and Mr. Anton Brown -- have been with the program from its inception.)

The program was started at the seventh grade level for two reasons: (1) the grouping fit naturally into the general pattern of the school; (2) research indicates the beginning of the fourth grade and the beginning of the seventh grade as the two times at which there appears to be the greatest loss of creativity among students.

The next step in the program was to adapt the test and rating criteria slightly to give to fourth graders with plans to homogeneously group the creative and less creative in the fifth grades. (This type grouping is easily accomplished in any school since the creative grouping will generally provide a quite heterogeneous group in achievement, scholastic record and i.q. scores.)

At the same time, plans were worked out for a control group for observation in the eighth grade with students matched as to achievement, grades and i.q. scores but with one of the matched pairs rating high on the creativity scale and the other low in creative scores.

These two programs -- grouping at the fifth grade level in both elementary schools and creation of the 8-2 control group -- were started in the fall of 1963.

The final key addition to the program came in the year 1963-64 when a new test was developed for first and second grade students and administered to all second graders in one of the elementary schools. As correlative checks against the test, a teacher rating list was worked out and for the first time in the program, a rating list for parents of these primary youngsters was worked out. This gave a three-way correlation check and this proved to be one of the most interesting developments in the Sutherlin Program.

This addition came as new research seemed to indicate that the "stamping out process" for creativity in youngsters began much earlier than the fourth grade level despite some seeming superior "creative" efforts by primary teachers.

The program in the second grade -- more time consuming because of the three instruments and because one page of the test had to be administered individually -- provided an unexpected bonanza of encouragement.

The correlation between the three instruments used was even higher than that produced by the two instruments used at the fourth and sixth grade levels.

A sidelight discovery pointed a large finger. Three second graders ranking among the top 10% in creative scores were found to have i.q.'s of 108, 120 and 138. ALL THREE were judged FAILING in virtually all phases of school work at the second grade level (except oral discussion).

There is no intimation that there have not been many disappointments and frustrations in this program. One of the great limitations was time and training. The director of the program was principal of two separate schools with 25 teachers and 550 students. Each of the teachers involved at the junior high level, had four other preparations to think about and often their classes fell back to the same pattern as that used for other classes. There was not enough time for meetings. While ideas for methology was constantly sent to the teachers in "bulletin" form, a compilation of some of this material was three years in the making.

There was some feeling among the faculty that the seventh grade class of 1963-64 did not measure up to the creative caliber of the classes of 1961-62 and 1962-63. There was some feeling that the 1964-65 class might, in turn, become the strongest, most interesting combination yet grouped.

Perhaps the greatest impetus for the program was the interest of educators from outside Sutherlin, who kept up a constant flow of inquiry and visitation through the three years.

There is much to be done in refinement, in programming, in planning and in trying the new.

This then, with five other publications on the program and two tape recordings in the making, is only a small composite prepared by the original director of the program, who is leaving the district at the end of the 1963-64 school year.

DR. TORRANCE ON THE SUTHERLIN PROGRAM
(In April 10, 1961 letter to Richard Scott)

"Your idea of grouping seventh (and eighth) grade pupils on the basis of creative thinking scores with little regard for I.Q. and achievement is an interesting one. We have conducted some laboratory experiments with such groupings within classes with rather encouraging results. Two major things favor such groupings. There is less social stress in these homogeneous groups. Much of the pressure is taken off the highly creative child.

I think the idea is promising enough to test. I like the instructions you gave the teachers for making nominations or ratings. In our work, we have usually used several single criteria. For your purposes, however, I certainly think the combination of characteristics was a wise choice. I think we may try a similar approach in some of our end-of-the-year data collection."

\- - -

DR. CALVIN TAYLOR
(In May 10 speech and discussion, Ashland)

"There is certainly a need for programs like this (Sutherlin)."

CHRONOLOGICAL HIGHLIGHTS OF THE SUTHERLIN PROGRAM

1961 -- Tests and criteria for teacher rating planned.

.....encouragement from Dr. Torrance
.....first tests given and ratings made

First 7th grade class grouped by high creative scores

1962 -- Tests, rating criteria refined, administered

Second 7th grade creative class formed
Program adopted at Mid-Columbia school, Hood River County
December, 1962 article in O.E.A. Journal

1963 -- Test for 4th graders organized and given

Program presented at O.E.A. Research Conference, Portland

Third 7th grade creative class formed

Students grouped by creative scores at fifth grade level in two Sutherlin elementary schools

Second grade test planned with teacher rating and parent rating added as a third evaluating factor.

.....three-phase second grade identification program administered with correlation high

Discussion of program with three groups (administrators) (teachers) (parents) in the Medford school system where interest in the area is high.

1964 -- Presentation at O.E.A. convention, Portland

Glendale plans 1964-65 adoption of phases of program.

Final compilation of materials on the project, findings and methods made

COMMENTS BY TEACHERS

The creative class presents a greater challenge than any other. First, because of their unusual characteristics and dislike for rules and regulations, they require never-ending patience. The shy, withdrawn child needs unlimited patience to help him gain confidence and contribute the ideas stored within him. Those at the other end -- the noisy non-conformist who has an "idea a minute" -- needs just as much patience, understanding and sympathy.

The creative class is constantly asking, "Why do we need to learn this?" I found an excellent attack was allowing a frank discussion before each new unit with the students each contributing ideas. They then found many reasons for that particular unit and were then much more willing to listen and learn.

The study of geometric figures holds first place in interest among creative students and perhaps paradoxically, there is a great interest in bank statements, mail orders and bills. Perhaps this is because in the case of the latter there are no questions as to "why they must learn those things."

The creative students, far more than others, are intensely interested in creating designs and figures of their own.

. . . Genevieve Murphy

v - v - v

These students seem more responsive, understanding and appreciative of sensory poetry and prose. They sense more beauty in word pictures than students in other classes.

Creative writing, of course, brings a high point of interest to this group. It was noted that out of eight classes in the junior high school, five of the nine winners of the 1962-63 school creative writing contest came out of the creative classes of that year or the year before.

There is a great willingness to read or tell their own creations in front of the class once they discover the appreciation and understanding of their peers. Unlike students in other classes where there is a reticence to get up in front of the room, these students are eager to present their own productions.

. . . Mrs. Alice West

v - v - v

When the creative class was first introduced at Sutherlin Junior High School three years ago, I accepted a position in this program with some apprehension. To me it was a brand new concept of education.

I have learned a great deal about these students in the past three years and I have much more to gain from them. Some of the keys to successful classes with creative students which have fit the lock for me include:

1. Never push the students. If interested, they will push themselves in their own way.

2. There is a great demand for variety of classes and being able to vary our manner of introducing a topic is essential to the creative groups.

3. The teacher must be able to bring together much diverse information brought in by the students and more important than summarizing and organizing this information is the exploitation of it into willing research on the part of the students.

4. In science classes, these students enjoy most of all experiments. They enjoy working with their hands.

5. A teacher must have a broad general knowledge of what is going on in the world from day to day to keep up with the fresh subject matter these students bring from television, reading and conversation at home.

Perhaps the greatest problem with this group is control, or keeping "the roof on" when they "explode" on a topic of interest. Where many were quiet, withdrawn, daydreamers or non-contributors before, they now emerge as their confidence soars in a group which is understanding and receptive. It is therefore of key importance to instill in them the necessity of one person talking at a time.

We do not reach all of these students. There are those who continue to dream their way through school. However, this program has been the answer for a majority of these and if we can continue to help the majority find themselves, I think the program will continue to be a success.

. . . Anton Brown

v - v - v

In my eight years of teaching, I have always felt empathic toward the child with the "off beat" ideas. Here was a child I understood for I experienced the frustrations and lack of understanding which these children meet.

We have in common a preoccupation with ideas, a desire to get behind the facts and beyond the obvious. We share an enthusiasm for living and the desire to try the unusual.

It is this desire to do the unusual which caused me to accept the challenge to work with the creative. Mr. Scott, my principal, told me how little had been done in this area and stressed the fact that I would be on my own to find ways and means to nurture and develop these students. Freedom to explore this problem, unhampered by preconceived ideas, is what appealed to me. I didn't have to worry about breaking a lot of traditions. There were none to break. Instead, I found for myself many ways to help these children realize the wonderful potential of their own creative spirit.

This has been an experience I shall never forget. These children ARE different; they do need a different approach; they do have a tremendous potential. I feel that I have helped chart a very important new path in education.

. . . Daynise Holloway

\- v - v -

*

- NOTES ON THE CREATIVE -

(The following comments were made by Dr. Calvin Taylor in a speech at Southern Oregon College in Ashland, Oregon in 1963. Of necessity, the quotations are not exact but bring out the wonderful personality of this man and some very pungent thoughts about creativity.)

A great contribution might be to train the (i.q.) gifted to be receptive to the creative.

- * -

Two early (pre-school) indicators of the highly creative child are those who have an early wide interest indicator and show special self-sufficiency along with independence.

- * -

Just being negative does not indicate creativity for that negative attitude might be as constant as a positive approach. However there is reason to believe that gullibility may well be linked to creativity.

Viz: Who was the fool to say that many clothes being worn today would come from coal?

Viz: Who was crazy enough several decades ago to say that we could see the Red Sox and Yankees playing baseball while sitting in our front room?

- * -

Most creative people will stay clear of science and will enter the liberal arts fields because generally speaking, the scientific method leaves out the creative process.

- * -

Top executives usually fear the creative and will keep them at lower levels.

Viz: Research shows that when the suggestion box was provided and cash prizes given for the best ideas, there was a high correlation between the number of cash prizes won and the slowness of promotion.

- * -

There is a tendency among the non-creative to set standards and not to deviate. Many people perhaps wish to live one year thirty times rather than living thirty years.

- * -

Dr. Calvin Taylor and associates checked candidates for master's degrees at the University of Utah and compared scores in creativity ability with the ratings the principals had given these candidates as teachers. The results strongly indicated that administrators just don't like the creative teacher and very often will give this teacher a very low rating.

- * -

There seems to be a high correlation between the number of years spent in the field of education and adaptability to the military organization (one of the least creative fields).

* * * * *

History has long pointed to society's failure to recognize, understand and praise creative talent and the creative student. Poor Tom Edison sat in the corner with a dunce's cap on his head. They laughed at Da Vinci. It took many years after Melville's death for appreciation to come to "Moby Dick." Most great inventors, artists and poets were scoffed at or rejected in their days of production.

. . . Richard Scott

v v v

(Education's attitude toward the creative might be indicated by some of its judgments in the past.)

"Inattentive", "Indolent" -- Thomas Edison

"Worthless" -- Hans Christian Anderson

"Stupid" -- Albert Einstein

"Aimless wastrel" -- Otto Von Bismarck

"Won't do anything but fish" -- Louis Pasteur

. . . This Week Magazine
April 26, 1964

v v v

Long ago it was Thoreau who pleaded in vain: "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away."

- * -

INTERESTING QUOTATIONS ABOUT THE CREATIVE

"It takes little imagination to recognize that the future of our civilization -- our very survival -- depends upon the creative thinking of our next generation."

. . . Dr. Paul Torrance

"A new kind of program might involve less anxious memorization of rote data for its own sake. It might more extensively encourage the child to explore, ask questions and develop his own ideas, however odd they may be, without fear of punishment or ridicule, the two greatest deterrents to creative activity anywhere.

. . . Dr. Torrance

One hundred twenty students were tested in a grade school in Bloomington, Minn. The two highest-creative scorers in the group had the lowest i.q.'s and mediocre academic records.

. . . Look Magazine

"Clues for spotting creative talent may be obtained by watching the reaction of others around a person. . . If some individuals in a group appear excited, disturbed or threatened, perhaps there is a creative person around."

. . . Dr. Calvin Taylor
University of Utah

"As the creative pupil causes classroom problems, the creative teacher causes problems for the administrator. Most administrators prefer less creative teachers to the more creative."

. . . Dr. Torrance

"There is no relation between degrees of intelligence and creativity. Highly creative people are not straight A boys. Many of them have B or C averages, with occasional A's in courses that particularly interested them. They have the kind of academic record that would not get them into many graduate schools, and I'm afraid we have been missing many individuals with high creative potential."

. . . Donald MacKinnon
University of California

"The uncreative status-quo-directed children invariably unite to humiliate, contradict, and ultimately banish the creative child who comes up with a new, original, but, to them, a threatening idea."

. . . Look Magazine

"In the average American classroom, creativity investigators have found, the treatment given the creative child is all too frequently along these punitive lines. His questions and answers tend to irritate the rigid type of teacher, who is inclined to feel the child is being difficult, and who retaliates by slapping him down, usually in front of his classmates. If he shows boredom and can't concentrate, during a particular lesson, a classic teacher reaction is that something is wrong with him rather than with her, or with the lesson or with the situation in general. What usually happens is that if the creative child has enough of these frustrating and humiliating experiences with his teachers and his peers -- he finally withdraws into himself, and the class loses a highly valuable member. Eventually, the whole school system loses."

. . . Look Magazine

"These students often whistle a different tune and are often misunderstood at home, among their peers and in the classroom. They desperately need understanding of what they are trying to communicate. Without this understanding they often become discipline problems and even potential dropouts. With it, they have the path lighted for many significant contributions to society."

. . . Richard Scott
Oregon Education
May 22, 1963

"I hope that soon in schools there will be more classes for the . . . . . creative children."

. . . Dr. Walter C. Alvarez
July 26, 1963

"Almost all of the creative students I taught had bitter memories of unsympathetic teachers and classmates in the upper elementary grades. Whenever a creative mind comes under the authority of persons who lack sympathy for creativity, a tragedy may occur."

. . . John Woodhull
Professor Emeritus, Engineering
University of Buffalo

"If we were to identify children as gifted on the basis of i.q., we would eliminate from consideration approximately 70 per cent of the most creative."

. . . Dr. Torrance

"Research, time and again, indicates that the highly creative when properly motivated, can match or beat the high i.q. in almost any area of achievement . . (yet) . . . Research continually shows that teachers have a much stronger preference for the high i.q. student than for the highly creative student (probably because the highly creative tend to ask the very unique and difficult questions and don't seem to conform to conventional expectations."

. . . Elliot Eisner
Assistant Professor of Education
University of Chicago

"Above all, we are coming to understand that the arts incarnate the creativity of a free society. When the creative impulse cannot flourish freely, when it cannot freely select its methods and objects, when it is deprived of spontaneity, then society severs the root of art."

. . . John F. Kennedy

"The surest way to corrupt a youth is to instruct him to hold in higher esteem those who think alike than those who think differently."

. . . Friedrich Nietzsche

"Existing intelligence tests are inadequate to identify the 'gifted' for they give high scores to children with sponge-type minds but do not measure generative and explosive powers of the brain."

. . . Lindley J. Stiles

"The independent, offbeat and sometimes unruly student, who we are much inclined to undervalue and deplore, often may have the greatest potential for creative achievement."

. . . Dr. Frank Barron

"In ages 3-5 many children are highly creative; by the time they leave the fourth grade, they are likely to have lost much of this gift; it has been driven out of them."

. . . Dr. Torrance

"One unvarying fact developed from research is that the creative person from his early years right through his adulthood thinks differently than non-creatives, sets different life goals for himself, and reacts differently to a given situation."

. . . Charles Carner

IMPLICATIONS FOR ALL EDUCATION

The words creative and creativity have become frightfully common. It is frightening in its parallel to Will Rogers' famous remark about the weather. Everyone talks about it but few are doing anything about it.

What many pass off for creativity within the classrooms of schools across the land are serious impurities. There is a wide gap between applying the "creativity" of the teacher or the "creative" project with all its specific directions in a popular educational journal and having the teacher meet the needs of the highly creative students. As Dr. Torrance puts it: "The national posture in favor of creativity may be little more than lip service to an ideal that has too high a price on it for grownups to pay."

Many of the quotations in this booklet point to the cards that are "stacked" against the creative student.

A sad parallel comes from odds against the creative teacher, who is an important key in any district's complete plan to nurture creativity in students.

Educational, U.S.A., September 13, 1962 reporting on one of Dr. Torrance's books states:

"School administrators may look askance at teachers who: tend to overreach themselves, tackling tasks that are too difficult and experiencing failure; who are non-conformists, sometimes childish; who defy conventions of courtesy, seem uncultured and primitive, unsophisticated and naive about many things; who tend to be bashful, withdrawn and quiet; who are not very sociable and sometimes appear to be haughty and self-satisfied, discontented and fault finding.

"These are often the characteristics of creative teachers and just what the doctor ordered when it comes to stimulating creative students, says E. Paul Torrance.

"But creative teachers do not cause problems if they have creative supervision, Torrance holds. The creative administrator, he adds, is a man of curiosity, and discontent with unlimited enthusiasm for his job. He is open-minded and listens to new ideas. He is unorthodox and questions conventional ideas. He is goal oriented, not method oriented."

In my three years of experience in dealing directly with the creative student and in observing what is being done to the creative student in schools, I would have to say that any new program, any new experiment, any new scholastic environment for these youngsters would almost certainly be better than what we are providing. This is punctuated when one looks at three second graders with an average i.q. of 122 and whose eyes light up and ideas pour forth when you talk to them. ALL THREE are ranked as almost total failures in

school. It is probable that such students could be found in virtually any school in the country and this, it would seem, is an almost inconceivable tragedy.

Some professional climate must be attained to at least professionally accept the creative student and his "undesirable" companion -- the creative teacher.

If such a climate is possible, then there are many implications and possibilities for school districts to move beyond the "lip service" attention to the creative.

The number one requirement, it would seem, would be a matter of identification of the highly creative student. This can be done with a reasonable degree of accuracy by:

1. Use of a test (Minnesota, Guilford, Medford School System, Sutherlin Tests, Creative Development and Research Foundation of Portland.)
2. Use of check lists by teachers and administrators
3. Use of check lists by parents
4. Observation (an experienced person dealing with these students over a period of time will find they virtually identify themselves.)
5. Any combination of the above

A record should be kept of these students and this particular inclination indicated in some manner in the permanent record folders. One of the several booklets on the Sutherlin Program being issued at this time is a list of the most challenging creative students in the Sutherlin system from grades 1-10. On these specially selected students, all creative scores are listed, experience in homogeneous creative grouping indicated, i.q. shown, and achievement and scholastic grade area shown on students in lower grades. A plus or minus in achievement and scholastice grades to indicate a comparison of these areas before and after creative grouping was used for students in higher grades. (A large percentage of those with creative grouping experience show greater achievement and higher grades during and after experience in homogeneous grouping.)

The next step, it would seem, would be to identify teachers in relation to reaction to these students. There are likely to be those who are:

1. Creative teachers (the ideal for creative students)
2. Teachers with a deep understanding of youngsters and a sympathy with the creative.
3. A teacher with the capacity to adapt and with the ability to "draw out" the best in students and to stimulate rather than lead discussion.
4. The teacher who uses "tried and true" methods with little variety or flexibility.
5. The teacher who is quite frank in indicating an opinion that the creative student must live in society, and must therefore conform within the group or class. (This teacher probably looks upon the

whole area of creativity with a good deal of skepticism.)

This is not intended as a scale of worth for teachers for many of the finest educators in a given building may and perhaps should in part fit the patterns of numbers 4 and 5.

The astute administrator can do a great deal for the creative youngster by routing him into the classes of teachers in the first three categories. This, coupled with identification of the youngsters and some general pattern on the needs of such youngsters, is a long stride in the right direction.

There are further steps. Grouping within a classroom would allow these students an opportunity to work and study and learn together. The individual project is often a key. Then there is always, too, the possibility of homogeneous grouping of the more creative students in one class at any given grade level. This is so easily done because this type of division is usually heterogeneous in respect to other criteria. Most promising for the creative student are the new and dynamic approaches of that awakening giant -- secondary education. These new patterns -- flexible scheduling, team teaching, etc. -- are made to order for grouping and encouragement of the individual creative student.

A program designed to meet some of the needs of these creative students need not be something big and disrupting of other programs. But it would seem that for professional people not to know of these students and make some effort to understand a little of the "offbeat" tick within them is almost less than humane.

These students have unusually strong urges to communicate their ideas. There are crucial times in the lives of creative students when being understood is all that is needed to help them cope with the crisis and maintain their creativity. Certainly this can be irritating at times. As Dr. Torrance put it: "Who can blame teachers for being irritated when a pupil presents an original answer which differs from what is expected? It does not fit in with the rest of the grading scheme. They don't know how unusual answers should be treated. They have to stop and think themselves. Peers have the same difficulty and label the creative child's unusual questions and answers as "crazy" or "silly." Their ideas are often so far ahead of those of their classmates and even their teachers that they give up hope of communication.

The question every educator must ask: Is the "Johnny Idea" worth as much attention to his individual needs as other atypical students?

On the surface, creativity is an "in" word in education. In depth, the understanding of and approach to the creative child has been almost hopelessly slow.

The paths are clearly labeled for all educators. Like the weather, they can talk about it. Or like dedicated professionals, they can seriously attempt to meet the particular needs of creative students -- upon whom "our very survival" may depend.

* *

In the context of this and other compilations of material on the Sutherlin Program on Creativity, credit is given to certain persons who were extremely helpful and encouraging. There are many others, too numerous to mention, for whom a note of gratitude is due. In departing and leaving the program to others, I would especially like to acknowledge the encouragement and help of:

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